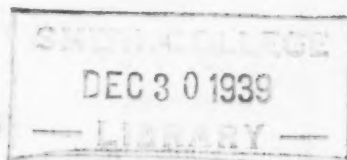


# The MODERN LANGUAGE FORUM

Organ of the Modern Language Association  
of Southern California

★ ★ ★

## CONTENTS



BINARY SYNALOEPHA.....L. D. Bailiff 177

A NOTE ON KLEIST'S *Hermannsschlacht*.....Frederick Graebel 190

IN DEFENSE OF TODAY.....E. H. Templin 192

### REVIEWS:

Louis H. Gray, *Foundations of Language*  
(Leonard Bloomfield) 198

Gertrude Walsh, *Sing Your Way to Better Speech*  
(James Murray) 199

Text Books reviewed by Kyril L. F. de Gravelines, Alexander G.  
Fite, M. I. Biencourt, Elizabeth D. Woodbridge, F. J.  
Schmitz, Vern W. Robinson, Raymond Immerwahr, John A.  
Crow, Ysabel H. Forker, Loren M. Hendrickson, Salvadore  
de Vera Paez, Jr., Lucy Ann Neblett..... 202

**Officers and Executive Council  
of the  
Modern Language Association of Southern California**

HARRIET SHADFORTH.....	Brea-Olinda Union High School <i>President</i>
A. B. FORSTER.....	Los Angeles City College <i>Vice-President</i>
JOSEPHINE L. INDOVINA.....	Los Angeles City College <i>Secretary</i>
SAMUEL L. BLACKER.....	Belmont Senior High School, Los Angeles <i>Treasurer</i>
AUGUSTINE DALLAND.....	John Burroughs Junior H. S., Los Angeles <i>Membership Secretary</i>
F. H. REINSCH.....	University of California at Los Angeles <i>Chairman, Research Council</i>
MEYER KRAKOWSKI.....	Los Angeles City College <i>Chairman, Modern Language Center</i>
HELEN SMART.....	Eagle Rock High School <i>Chairman, Membership Committee</i>
BERTHA GOODWIN.....	Manual Arts High School <i>Chairman, Hospitality</i>
ALFRED LOUMÉNA.....	Hoover High School, Glendale, Calif. <i>Chairman, French Section</i>
OTTHMAR STRAUBINGER.....	Occidental College, Eagle Rock <i>Chairman, German Section</i>
JOSPHINE INDOVINA.....	Los Angeles Junior College <i>Chairman, Italian Section</i>
VICTOR SEINE.....	Beverly Hills High School <i>Chairman, Spanish Section</i>
ESPERANZA CARRILLO.....	Los Angeles City Schools <i>Chairman, Publicity</i>
KATE O'NEILL.....	Riverside Junior College

**MODERN LANGUAGE FORUM**

GUSTAVE O. ARLT.....	University of California at Los Angeles <i>Editor</i>
JOHN C. PADILLA.....	Beverly Hills High School <i>Circulation Manager</i>
L. GARDNER MILLER.....	University of California at Los Angeles <i>Advertising Manager</i>

*The Modern Language Forum* is published quarterly in March, June, September, and December. All manuscripts, books for review and publications should be addressed to the Editor, University of California at Los Angeles. All correspondence relating to advertisements, and all advertising copy should be addressed to L. Gardner Miller, University of California at Los Angeles.

Membership in the Modern Language Association of Southern California is \$2.00 yearly (from October 1st to October 1st) and carries with it the subscription to the *Modern Language Forum*. The subscription price for non-members is \$1.50 per year; single numbers, 60 cents, postage prepaid. Membership dues should be sent to Miss Augustine Dalland, 1759 Magnolia Avenue, Los Angeles; subscriptions, to John C. Padilla, Beverly Hills High School, Beverly Hills, California. All checks should be made payable to "The Modern Language Association of Southern California."

# MODERN LANGUAGE FORUM

Formerly MODERN LANGUAGE BULLETIN, Established 1915

VOLUME XXIV

DECEMBER, 1939

NUMBER 4

## BINARY SYNALOEPHA

IN THIS ARTICLE only binary synaloepha, or synaloepha with two vowels, will be treated. This type is by far the most common. The number of cases of synaloepha in one verse is not necessarily limited.

There may be one only:

menos preciendo\_al de Luna (Gutiérrez)

or there may be two:

Yo tiemblo\_y me\_estremezco (Meléndez)

or three:

A pacífico\_asunto\_el pecho\_inflama (Luzán)

or four:

Ni\_al que de\_ilustre pluma\_ha sido\_empleo (Luzán)

As a general rule, more than three are not found in an eight syllable verse.

Que\_el orbe\_orgullosa\_admira (Rivas)

Naturally, the longer the verse the more cases of synaloepha are admissible.

Considering the number of vowels, there are twenty-five possibilities for binary synaloepha, numerically speaking. But another factor must be considered here, and that is the matter of stress. The same combination of two vowels may occur under any one of four circumstances, considering the stress as the determining factor.

1. If the contiguous vowels are both unstressed.

El Cordero\_inocente (Iriarte)

2. When the first vowel of the group is stressed and the other not.

Llegó\_a las ocho de un giro (Moreto)

## 3. When the second member of the group is stressed and the first not.

Sobre la\_alta cerviz y su dureza (Herrera)

## 4. When both vowels are stressed.

Maluca da\_árbol bueno (Luis de León)

Taking up first the synaloephas in which neither vowel has stress, I shall cite verses showing all the possibilities with the five vowels.

a-a	Allana_al suelo las más altas sierras	(Cervantes)
a-o	Con el alba_os disipasteis	(Marquina)
a-e	Puso_aquella_en mi mano, mal templada	(Lobo)
a-i	Y que, para_infernales sahumerios	(L. Argensola)
a-u	No tenga_usted ese miedo	(R. de la Cruz)
e-a	Que_aquí, por que presume	(Molina)
e-o	Inferid lo que_os parezca	(L. Moratín)
e-e	Vuestro_humilde_escravo soy	(Alarcón)
e-i	Que_instruye deleitando	(Samaniego)
e-u	Mis vuelos pasé de_un vuelo	(J. de la Cruz)
o-a	Del primer polo_al segundo	(Alcázar)
o-o	Cuando_os velaís en la iglesia	(Rueda)
o-e	Apenas entro_en Madrid	(N. Moratín)
o-i	Y no_imites su delito	(Lope)
	De discurso_y de razón	(id.)
	El juego ha sido_infamia de mil buenos	(id.)
o-u	No hay cosa que dilustre tanto_un hombre	(id.)
i-a	Donla mi_amor oye	(Meléndez)
i-o	El decoro de mi_honor	(Calderón)
i-e	Si_el verte muerte me da	(id.)
i-i	Y la sombra de mi_imagen	(id.)
i-u	Y si_humildad ni soberbia	(id.)
u-a	Por su_apacible sonrisa	(Rivas)
u-o	Y donde a tu_obediencia y tu decoro	(Calderón)
u-e	Que dilata y extiende su_hemisferio	(id.)
u-i	Y su_imperio el amor mio	(id.)
u-u	De su edad y de su_humor	(L. F. de Moratín)

In the above verses no attempt has been made to separate the verses according to their different lengths. Whether the verses be of seven, eight or eleven syllables, synaloepha is just as admissible<sup>1</sup>.

The foregoing examples will be sufficient to show the frequency and the agreeableness of binary synaloepha, although hundreds of like cases could be cited. To avoid unnecessary repetition, they will be omitted.

In connection with unstressed words, however, there is something to

<sup>1</sup>Benot, p. 309.



be said here. It is generally stated by grammarians that the following words are atonic; i.e., unstressed.<sup>2</sup>

1. The definite and indefinite articles: *el, las, un, una*, etc.
2. The object pronouns: *me, te, nos*, etc.
3. The possessive adjectives: *mi, tu, su*, etc.
4. The relative: *que*.
5. The monosyllable prepositions and conjunctions: *por, en, o, ni*, etc.

In the sentence "*me lo da*," for example, there is only one stress. It is pronounced, as a rule, in ordinary prose and in normal conversation, as if written *melodá*. But in poetry another vital factor enters and must be considered. Pause and emphasis are two things which sometimes give stress to these words which would not otherwise have any.<sup>3</sup> Notice the following cases in verse in which the above words are atonic:

Que mi__amistad no sufriera	(Moreto)
De tu__elección no me quejo	(id.)
¡Ay Inés, qué bien se__advierde	(id.)
Envuelto__el nombre de primo	(id.)
Tanto, que__en mi larga ausencia	(id.)
De quien se__obliga__a sufrillo	(id.)
Cañido de__un tocador	(id.)
Ni__admiración de la vista	(id.)
Al no sé qué o__a la dicha	(Moreto)
Libre de__amor, de celo	(Fray Luis)
Que__apenas fué sentida	(id.)
Se mezcia__una dulcísima armonía	(id.)

The word *una* has two syllables, and, therefore, a stronger stress on the first than on the second, nevertheless in this particular verse it is really atonic. This is due in part to the shift of stress to the vowel *a*, the more sonorous.<sup>4</sup>

Now compare a few cases where none of these words are tonic.

Y__uno solo!__Uno solo! Oh de padilla	(Quintana)
Eran, y__una su ley, unas sus aras	(id.)
Que__huyendo de su cochino	(Quevedo)
No queda ni__uno solo	(Chaide)

<sup>2</sup>Bello, p 43.

<sup>3</sup>Benot, p. 321.

<sup>4</sup>The matter of shift in stress is to be treated in a later article.

These instances are merely noted in passing to show that pause and emphasis must be taken into account in the formation of binary synaloepha with both vowels unstressed.

Before making any general statements regarding binary synaloepha, the other three divisions should be studied.

#### BINARY SYNALOEPA WITH THE FIRST VOWEL STRESSED

Immediately we foresee difficulties which did not arise in the first group. The individual quality of each vowel determines to a large extent whether or not the synaloepha will be smooth and agreeable. The vowels must be considered in order of their dominance or sonorous character, *a* being the most dominant, then *o*, *e*, *i* and *u* in order. The twenty-five combinations mentioned above are not all equally euphonious in the present case. In fact, as we shall see, only sixteen are agreeable; the others are sometimes a little violent, but are always possible. The sixteen cases to be desired are: *á-a*, *á-o*, *á-e*, *á-i*, *á-u*, *ó-o*, *ó-e*, *ó-i*, *ó-u*, *é-e*, *é-i*, *é-u*, *í-i*, *í-u*, *ú-i* and *ú-u*.

In the last four combinations neither the *i* nor the *u* is, strictly speaking, dominant, with respect to the other. But taken together they form an agreeable synaloepha, just as when each occurs twice, *ú-u* and *í-i*; or as with the dominant vowels *á-a*, *ó-o* and *é-e*.

Following are some illustrations.

<i>é-u</i>	Y no se nos dé_un cuarto	(Villegas)
<i>é-e</i>	Fué_el tarentino arquitas	(id.)
<i>á-e</i>	Del dueño que va_encima	(id.)
<i>ó-e</i>	Trabó_el respeto su lengua	(Gallego)
<i>ó-u</i>	Bajó_humilde la cabeza	(id.)
<i>á-a</i>	Y ençontraré_a borbotones	(Isla)
<i>é-i</i>	¡Qué_infierno! ¡qué diablo!	(id.)
<i>á-o</i>	¿Y tú, desta mi vida ya_olvidada	(Garcilaso)
<i>ó-i</i>	Lloró_y llamé Lampecie el nombre en vano	(id.)
<i>á-u</i>	Que está_un punto de no ser	(Valdivielso)
<i>ú-y</i>	Muertos tú_y yo. Lo mismo	(Jiménez)
<i>ú-i</i>	Es poco, no; tú_ignoras	(Cienfuegos)
<i>ú-y</i>	Cucú, cucú_y más cucú	(Iriarte)
<i>í-i</i>	(y) Vuelve en tí_y vuélvele el rostro	(Feijoo)
<i>í-u</i>	Que esperemos aquí_un poco	(N. Moratín)
<i>á-y</i>	Lo dirá:_y todas repitan	(R. de la Cruz)
<i>á-i</i>	Y cuando ya_imagina que la alcanza	(Lobo)
<i>ú-u</i>	Lo que tú_una vez subiste	(Cervantes)
<i>ú-u</i>	Oye tú_humilde rapaz	(Lope)

For the majority of these cases only one example has been given.

Next we shall consider the remaining nine cases of synaloepha, t-at, which, although not so euphonious as the ones above given, are admissible and are accepted by usage. These are: ó-a, é-a, é-o, í-a, í-o, í-e, ú-a, ú-o and ú-e.

í-e	Por tí_el jayán Atlante	(Villegas)
ú-a	Tú_admiras como grande	(id.)
ú-e	Confírmale tú_el reino que le has dado	(Chaide)
í-o	Jamás mí_os volivsteis	(id.)
ó-a	Madre, yo_al oro me humillo	(Quevedo)
í-a	Y eres así_a la espada parecida	(id.)
é-a	Caridad, cual su pobre fué_afligido	(id.)
é-a	Y commencé_a temer tan gran mudanza	(B. Argensola)
í-e	Yo entré allá, y le vi_en la cama	(Moreto)

Notice that the above verse has also three other synaloephas, t-at.

é-o	Por fe_os ha de querer aquel que os quiere	(Boscán)
ú-e	No example cited. This combination is extremely rare.	

The principal thing to notice in the above cases is that the stress must shift from the less sonorous vowel to the more sonorous and this will necessarily cause some roughness in the verse.

Sometimes the shifting of the stress causes other difficulties in the verse and the fact that the verse does not read smoothly is unjustly attributed to synaloepha, when as a matter of fact it may be due to poor composition on the part of the poet, such as the arrangement of words, choice of tenses, etc. Synaloephas, *per se*, are not to be avoided purposely. They enrich the language of the poet to an inestimable degree, and provide one of the chief means for achieving the rhythm and fluidity so marked in Spanish verse. Let us consider a few verses to illustrate this point.

A Moceys dejó_atrás	(N. Moratín)
---------------------	--------------

In this seven-syllable verse we must have synaloepha. Yet the *o* being less sonorous than the *a*, must lose its stress. As a result, the syllable *a* of *atrás*, the atonic, receives undue stress. This in itself would not be so bad, were it not for the fact that it causes the fifth syllable to be stressed and so places a strong accent next to the sixth syllable, where the stress is obligatory, due to the type of verse. Yet the synaloepha is not to be considered the cause of the resulting roughness of the verse.

Tu cuerpo abrazaré, le daré_abrigo	(Meléndez)
------------------------------------	------------

Here we have the same phenomenon occurring in an eleven syllable verse. There is an obligatory stress on the tenth syllable; yet the stress must pass from the *é* to the *a*, the latter being the more sonorous. This brings an accented ninth and tenth syllable together and has a tendency to make the verse sound unharmonious.

Sin acordarme que vendrá algún día

(Lobo)

The synaloepha á-a here is quite natural; it does not involve any shift of stress. The main trouble is the juxtaposition of three stressed syllables at the end of the verse.

Allí el joven lozano

(Gallego)

A shift of stress to the more sonorous vowel is required here; the stress is placed on a naturally unstressed word, the definite article *el*, giving a second and third syllable stressed.

#### BINARY SYNALOEPHA WITH THE SECOND VOWEL STRESSED

There are one or two general facts to note in this connection. There are not a great many words in Spanish susceptible to synaloepha of this type. First, we have monosyllables, such as *es*, *él*, *ir*, *id*, etc. Second, words of two syllables like *hija*, *hecho*, *ajo*, *obra*, etc. Third, such words as *ímpetu*, *águila*, *ácido*, *útiles*, etc. Still, there are many of the second type: disyllabic words stressed on the first syllable.

Of this kind of synaloepha the twenty-five combinations are again possible. But once more we must take into account the nature of the vowel bearing the stress; whether the vowel be *a*, *e*, *o* on the one hand, or *i*, or *u* on the other. This case is really just the opposite of the previous one. The more sonorous vowel should come last. Let us examine a few cases before making any further statement.

a-á	Siempre está en llanto esta ánima mesquina	(Garcilaso)
e-ó	Y cuán de otra manera	(id.)
o-á	Más que todo lo haya sido	(id.)
e-á	Vea usted que se ha logrado	(Isla)
y-á	Lo que te sucede, y hábil	(id.)
y-ó	Y otros, al fin, en medio	(Jovellanos)
e-é	De ser de él estimados	(id.)
u-á	Separada de Dios y su alto trono	(id.)
u-é	Espíritu es la lengua	(Marquina)
i-ó	En la niñez: si ella es mala	(L. Moratín)
i-ú	Ni una silla ni una mesa	(id.)
ó-ó	No pido otra alegría	(Boscán)

u-í	Qual piedra en el profundo; y tu_ira luego	(Herrera)
y-í	Señora; entre padres y_hijos	(Alarcón)
i-í	Mi_hijo, mi abuelo, mi abuela	(R. de la Cruz)
u-ú	A su_único hijo	(Santa Teresa)

It will be observed that in the above cases forming synaloepha, the second vowel is always the more sonorous of the two or at least identical with the first. This fact obviates the shift of stress which would otherwise be necessary, as with the combination *t-at*. There are sixteen of these cases where the stressed vowel is the more sonorous, and that is precisely the number of euphonious synaloephas in this combination of *at-t*. Included in the sixteen are the combinations of the two weak vowels: *i-í*, *i-ú*, *u-í*, and *u-ú*.

Having then, a synaloepha formed by a less sonorous vowel followed by a more sonorous one, we must make two divisions of this class. First, when the tonic vowel forming the second element of the synaloepha is not also a fixed stressed syllable in the verse by nature; i.e., like the fixed accent on the seventh syllable in an eight syllable verse, or on the tenth in an eleven syllable verse. Second, when the reverse is true; i.e., when the synaloepha falls on a syllable naturally stressed in the verse.

The examples already given will serve to illustrate the first division. For the second:

Y en errando el golpe, se_hacen	(Isla)
La niña de rizos de_oro	(Darío)
Dos cristianos curan de_ella	(N. Moratín)
Las crines y riendas de_oro	(id.)
De azul y negro las haldetas de_ante	(id.)
Pero Dios lo libre de_él	(Alcázar)
Por pedir un vaso de_agua	(Samaniego)

While in these instances it is not necessary for the stress to shift (it being already on the more sonorous vowel), nevertheless the synaloepha so formed is disagreeable. Of course, in a case like *e-é* we have practically an elision, which is not so bad, were it not for the fact that it comes on the syllable stressed through necessity. Of all of these, the combination *e-ó* is the one which best lends itself to synaloepha. Instance after instance of the words *de oro* at the end of a verse, with synaloepha used, have been found. It is far in excess of any other combination of vowels. There is no recourse left, then, but to believe that this particular group did not seem to be so objectionable to the poets as some of the others, notably *e-á*.

Benot<sup>2</sup> considers that what actually happens in cases like the above is that we have elision and not synaloepha. With this idea I do not agree, except when like vowels are concerned. The fact of the matter is that for physiological reasons we must sound both vowels. By that is meant that the *e*, *o* and *a* are strong or dominant vowels, and, as such, are not subject to diphthongization in general. Furthermore, in synaloepha, both vowels are pronounced, albeit in the time of one vowel.

As a matter of fact, Benot in one place states that there is elision, and in the following sentence calls the phenomenon "conatos de elisión," which more exactly expresses the idea.

In the case where the synaloepha at-t occurs on a fixed stressed syllable of the verse, especially at the end of the verse, hiatus would be more agreeable.

Having disposed of the cases where the second vowel of the synaloepha is the more sonorous, let us take up the opposite case, i.e., where the second vowel is weak, or less sonorous.

The groups *i-í*, *i-ú*, *u-í* and *u-ú* may be eliminated at once. The *i-ú* and the *u-í* especially are susceptible to synaloepha, whether the resulting union be or not on a fixed stressed syllable in the verse. Compare:

No halla casa, y_huye luego	(Tirso)
Si_una caridad tuvieran	(R. de la Cruz)
Son veinte y_uno, hija mía	(id.)
¡Nuevo y_útil convenio	(Iriarte)
Qual piedra en el profundo; y tu_ira luego	(Herrera)
O, siendo tú su_hija, puedes	(N. Moratin)

These synaloephas present no difficulties nor do they cause any disagreeable effect on the ear.

It was stated above that there were sixteen combinations possible for synaloepha with the more sonorous vowel coming last. That leaves nine cases to be treated. And these nine cases are the ones that cause most of the difficulty in synaloepha at-t. The nine groups are: *a-ó*, *a-é*, *a-í*, *a-ú*, *o-é*, *o-í*, *o-ú*, *e-í* and *e-ú*. Here is required a shift of stress to the more sonorous vowel, which in these cases is unstressed. That removes the stress from the less sonorous vowel where it ought to be. Yet, this type of synaloepha is possible, though not to be desired, providing that the union of vowels does not occur on one of the aforementioned syllables.

a-ó Creció desde la_hora misma	(Rivas)
a-é Son para_él siglos eternos	(id.)

<sup>2</sup>Benot, p. 353-370.



o-é	Cuyo tálamo_era el agua	( <i>id.</i> )
e-ú	Dióme luego miserias de_una en una	( <i>Bascán</i> )
e-í	Teme mi corazón de_ir adelante	( <i>id.</i> )
o-ú	Ninguno_hubo que dijese	( <i>L. Moratin</i> )
o-í	El curso, enajenado_iba siguiendo	( <i>Garcilaso</i> )
a-í	Cerca el Danubio una_isla, que pudiera	( <i>id.</i> )

In contrast to these examples of admissible, although not desirable synaloepha, compare the following:

Y por nuevo camino el agua se_iba	( <i>Garcilaso</i> )
Tan loca ella como_él loco	( <i>Campoamor</i> )
Hechas de los del sacro_Ida	( <i>L. Argensola</i> )

There can be no doubt as to the asperity of these synaloephas. Hiatus would be much better, not only because one of the vowels forming the synaloepha is in a fixed stressed syllable, but also because they come at the end of the verse in most cases. Also, such synaloepha sometimes causes two adjacent syllables to have equal stress, when the rhythm demands less stress on one, or even requires a pause. Such synaloephas as those just quoted should never be used; hiatus, under the circumstances, is always the more agreeable.

De otra cuadrilla atroz. ¡ Ah ¿qué te/hice	( <i>Gallego</i> )
Obrar tan alto/hecho	( <i>Jouvellanos</i> )
Y aquí corsario se/hizo	( <i>Cervantes</i> )
Déjame, Señora, /ir	( <i>id.</i> )
Que el valor de que/usas	( <i>Villegas</i> )
Las voces, ya que no/él	( <i>Quevedo</i> )
Por vida de su/Hijo	( <i>Chaide</i> )

Here the main reason for hiatus is the close grammatical connection between the two words, a condition usually favorable to hiatus.

Pues respirando en la piedad la/ira	( <i>Quintana</i> )
Entres partes: una/es	( <i>Rojas</i> )

This brings us to a consideration of the last type of binary synaloepha, that of t-t, or two stressed vowels.

Bearing in mind that in a case of synaloepha the two vowels must be pronounced in the time of one syllable, we may anticipate some difficulty. Each of the vowels, alone, is stressed, but when synaloepha is formed, one of the vowels is frequently absorbed by the other, i.e., the one with the more predominant stress, because of its position in the verse, or for some other reason, has the stress. This fact, then, reduces the



synaloepha of t-t to one of two cases: t-at or at-t. And it is to be noted in this connection that the stress does not always fall, as a result, on the more sonorous vowel. Consequently, the various rules given for those two classes will hold here in like manner, determining whether or not the synaloepha is to be desired.

Que ya_este nombre les debo	(Moreto)
Don Juan ¿qué_es esto? Tú voces	(id.)
Pero, pues tú_hallas en esto	(id.)
Que para mí_es una muerte	(id.)
Maluca da_árbol bueno	(Fray Luis)
¿Qué_hice? ¡Ay! sin sentido puesto he fuego	(id.)
A mí_una pobrecilla	(id.)
Sus cuentas allá_entre sí	(Iriarte)
Entró_una Lechuza . . . miento	(id.)
En ti_es viejísimo todo	(id.)
Que tú_eres diestro en la Corte	(Alarcón)
Yo sé_una dama a quien dió	(id.)
¿A qué_hora avéis de partir?	(id.)
Y no viera de ti_este apartamiento	(Garcilaso)
Mientras de mí_otra prenda no tuviere	(id.)
Que yo_he mirado bien lo que te toca	(id.)
Y bien dirá_entre sí que son hermosas	(Boscán)
Contra mí_es toda la queja	(id.)
Yo la repeti_otras tantas	(L. Moratín)
Dila, en fin, que no_hay amante	(id.)
Va_una mariposa bella	(Campoamor)
Dijo, y voló_hacia España, siendo presa	(id.)
Lucharé_hasta morir! Mas¡ cosa extraña!	(id.)

Having given a few instances of this type of synaloepha in general,

let us proceed to analyze some examples more closely.

Pues él ya\_ha dado materia (Isla)

Here the problem is comparatively simple, as the synaloepha is formed by like vowels. The greater stress falls on *ya*, and the resulting synaloepha is t-at, á-a. As we have seen above, this synaloepha is quite acceptable.

Así\_entre mil afanes (Isla)

In this instance, hiatus would sound better. The greater stress belongs on the *i* of *así*; thus, we have again the synatoepha t-at, í-e; but we have already found that in such cases as this it is necessary for the stress to shift to the *e*, it being the more sonorous.

¿Qué\_\_es enfraillar? decían

(Isla)

Here we have an agreeable synaloepha, with like vowels, and with the greater stress on the second member. Benot would doubtless call this a "conato de elisión," but after all, it is a synaloepha of the type, at-t, e-é, which has been shown to be quite admissible.

Vuelve a tu dueño; pero no;\_\_ese errante

(Lobo)

Again hiatus would be the more acceptable thing, primarily because of the natural pause which the sense, if not the rhythm, demands. But as will soon be seen, punctuation marks and the like are in most cases disregarded by the poet when it is a question of rhythm.

Y tú\_\_entre todas bella

(Lobo)

In this case the stress must fall on the word *tú*, though the *u* is less sonorous than the *e*, and consequently would demand a shift of stress to the latter. Hiatus is the better here.

No quedó\_\_ese ejemplo escrito

(Lope)

In this verse we have a legitimate case of t-at, ó-e; first, because the *o* is naturally stressed in this verse, and second, because no shift of stress is required, as the greater stress is already on the more sonorous vowel.

It is only necessary to apply, then, the principles already prescribed for t-at or at-t to determine whether or not there should be synaloepha or hiatus.

Having explained at some length the various principles underlying and regulating the use of synaloepha with two vowels, let us sum up briefly the conditions favorable to synaloepha.

1. With two atonic vowels, synaloepha is the only thing to be used.\*
2. With a tonic vowel followed by an atonic, synaloepha is possible in all of the twenty-five cases, but especially so in the sixteen combinations treated separately.†
3. With an atonic vowel followed by a tonic, twenty-five combinations are again possible, but only sixteen are to be desired.\*

\*Bello, p. 95; Robles Dégano, p. 87; Benot, p. 433.

†Bello, p. 97; Robles Dégano, p. 88; Benot, p. 433.

\*Bello, p. 99; Robles Dégano, pp. 88; Benot, p. 434.

4. With both vowels tonic, either synaloepha or hiatus is permissible.<sup>9</sup> Which is better in each case is usually determined by the matter of stress. This does not agree with Bello's idea, as he states that hiatus is much more agreeable and is generally the rule. That is too extreme. If the combination t-t reduces to the combination of t-at or at-t, and falls into one of the sixteen desirable cases in each group, then synaloepha is to be desired and is correct. Robles Dégano states that while hiatus is frequently better, synaloepha is permitted depending on the circumstances, but he neglects to state what the circumstances are. I believe I have shown them definitely enough.

In regard to the third point, at-t, Benot says: "... lo mejor es el hiato, según han hecho *generalmente* los versificadores buenos (i aun los malos)."<sup>10</sup> This statement is directly contrary to the results of this study. In every one of the fifty-six poets studied, more examples of synaloepha at-t were found than of t-at, in a given number of verses and cases of contiguous vowels. This would not seem to show that the "Versificadores buenos" preferred hiatus to synaloepha in the combination at-t.

5. Judging by a number of the examples given, pauses demanded by punctuation have no effect on the use of synaloepha.<sup>11</sup>

#### BIBLIOGRAPHY - REFERENCES

- Eduarod Benot: *Prosodia Castellana*, Vol. II, Versificación. Madrid, n. d.  
 Andrés Bello: *Obras completas*, Vol. V. Santiago de Chile, 1884.  
 F. Robles Dégano: *Ortología clásica de la lengua castellana*. Madrid, 1905.

#### BIBLIOGRAPHY - POETS AND TEXTES

1. García Gutiérrez, *Obras escogidas*. Madrid, 1866.
2. Meléndez Valdés, *B. A. E.*, 63.
3. Ignacio de Luzán, *B. A. E.*, 61.
4. Duque de Rivas, *C. C.*, 9.
5. Tomás de Iriarte, *B. A. E.*, 63.
6. Moreto y Cabaña, *C. C.*, 32.
7. Fernando Herrera, *C. C.*, 26.
8. Luis de León, *B. A. E.*, 37.
9. Miguel de Cervantes, *Teatro completo*, Vol. I. N.p., n.d.
10. Eduardo Marquina, *Vendimión*. Madrid, 1909.
11. Gerardo Lobo, *B. A. E.*, 61.
12. L. L. de Argensola, *B. A. E.*, 42.
13. Ramón de la Cruz, *Colección de Sainetes*, Vol. 1.

<sup>9</sup>Bello, p. 105; Robles Dégano, p. 90, Benot, p. 434.

<sup>10</sup>Benot, p. 434.

<sup>11</sup>Compare Bello, p. 94.

14. Tirso de Molina, *B. A. E.*, 58.
15. L. F. de Moratín, *Comedias*. Edition Real Academia de la Historia. Paris, n.d.
16. J. R. de Alarcón, *C. C.*, 37.
17. Félix María de Samaniego, *B. A. E.*, 61.
18. Juan de la Cruz, *B. A. E.*, 27.
19. Baltasar del Alcázar, *B. A. E.*, 32.
20. Lope de Rueda, *Libros españoles raros o curiosos*. N.p., n.d.
21. N. F. Moratín, Vol. 23. *B. A. E.*, 2.
22. Lope de Vega, *B. A. E.*, 24.
23. Calderón de la Barca, *B. A. E.*, 7.
24. Manuel José de Quintana, *B. A. E.*, 19.
25. Francisco de Quevedo, *Obras*, II. Sevilla, 1903.
26. Malón de Chaide, *B. A. E.*, 27.
27. E. M. Villegas, *C. C.*, 21.
28. Juan Nicasio Gallego, *B. A. E.*, 67.
29. Padre Isla, *B. A. E.*, 15.
30. Garcilaso, *C. C.*, 3.
31. José de Valdivielso, *B. A. E.*, 58.
32. Juan Ramón Jiménez, *Obras*, I. Madrid, 1917.
33. Cienfuegos, *B. A. E.*, 67.
34. Feijoo y Montenegro, *B. A. E.*, 56.
35. B. L. de Argensola, *B. A. E.*, 42.
36. Juan Boscán, *Antología de poetas líricos castellanos*, 14.
37. Jovellanos, *B. A. E.*, 46.
38. J. R. de Alarcón, *C. C.*, 37.
39. Santa Teresa de Jesús, *B. A. E.*, 53.
40. Rubén Darío, *Obras escogidas*, 2. Madrid, 1910.
41. Ramón de Campoamor, *C. C.*, 40.
42. Rojas Zorrilla, *B. A. E.*, 54.

## Abbreviations:

B. A. E.—*Biblioteca de autores españoles*.C. C. —*Clásicos castellanos*.

L. D. BAILIFF

University of California at Los Angeles

## A NOTE ON THE CHARACTER OF VENTIDIUS IN KLEIST'S HERMANNSSCHLACHT

THE UNSATISFACTORY and often contradictory analyses<sup>1</sup> of Kleist's *Hermannsschlacht* and the characters in it suggest the need for a minute search of the drama and its characters to explain the reasons for these varied opinions and provide a basis for a single, unified, and comprehensive understanding of the drama.

The reason for these unsatisfying and contradictory interpretations seems to lie in the fact that the character of Ventidius becomes inconsistent through the effect of a single scene (Act II, Scene 4). It appears that this scene may have been added by the author for certain reasons after the drama had been otherwise completed.

Kleist had created in Ventidius a character, likeable as a person, respectable as a diplomat, convincing as a lover, and then destroyed the coherence of the character late in the drama by making him the writer of the despicable letter, the proof of which rests only on the evidence of this one scene. The reader, who in the earlier stages of the drama has had no reason to suspect Ventidius of deceitfulness in his role of lover of Thusnelda, is rudely shocked by the sudden evidence of his apparent duplicity.

An excellent argument, based on Hermann's political tricks and propagandistic chicanery and on the presumably honorable character of Ventidius can be formulated that the fateful letter which precipitates

---

<sup>1</sup>Gundolf, Friedrich, *Heinrich von Kleist* (Berlin, 1922), p. 118, "Nicht als ein Hohelied des Patriotismus—wie es meist in den Schulen interpretiert wird—sondern vor allem als ein Hohelied des dämonischen Hasses ragt es in der Dichtung der Welt." P. 124, "Als ein politisches Manifest, nicht als ein historisches Theaterstück war *Die Hermannsschlacht* gemeint."

Muschg, Walter *Kleist* (Zürich, 1923), p. 278, "Die zündendsten Manifeste Kleists verfechten durchaus ethische Werte, nicht politische Tendenzen." P. 279, "*Die Hermannsschlacht* spricht nicht den Patriotismus heilig, sondern das Menschentum, das selbst den lärmendsten Patriotismus mit dieser Überlegenheit seinen höhern Zwecken einfügt, ihn, so geborgen in Gott, einschätzt und überwindet."

Eloesser, Arthur, *Heinrich von Kleists Leben, Werke und Briefe* [Tempel-Klassiker Kleists *Sämtliche Werke*, Fünfter Band], p. 287, "Seine *Hermannsschlacht* ist ein wilder Kampftruf und zugleich eine kurze Anleitung, den Feind gleichviel mit welchem Mittel zu vernichten, ein gut chauvinistisches Kerk, in dem der Hass zum Amte und die Rache zur Tugend wird, aber trotz mancher Flüchtigkeit der eiligen Entstehung immer noch ein Kunstwerk. Allein die feine Figur des Varus, als Vertretung einer überlegenen Kultur in Sachlichkeit und Gerechtigkeit gehalten gibt ihr diesen Rang."

the climax was not written by Ventidius but by Hermann for the purpose of arousing Thusnelda's anger against the former when her husband at last fears that she may be in love with Ventidius. This scene is the only evidence that would destroy such an argument. It becomes worthy of note, also, that the omission of this scene would not injure the drama but would augment its dramatic and propagandistic force. The letter, regarded as a forgery of Hermann's, would constitute an additional strong point in Kleist's patriotic thesis that all means are justified to further the national cause, and Ventidius would then take on the proportions of a man sacrificed because he stood in the way of this cause. The drama would thus rise to the proportions of tragedy.

When the scene is considered in its context, the argument in favor of its late introduction gains force. Ventidius finishes his audience with Hermann, and he is known to enter Thusnelda's room. Thusnelda leaves the room by another door as he enters. A moment later, Ventidius comes out also, with Scäpio. Where did he meet Scäpio? He did not leave the stage in his company, and we are given no reason to believe that Scäpio had been alone with Thusnelda in her room. Hence, the only conceivable explanation for Scäpio's presence is that Kleist suddenly needed him in a special scene and arbitrarily placed him where he was needed. In no other part of the drama does such an unnatural appearance take place. We can only conclude that Kleist was either careless in his original draft, or added the scene later. The fact that the scene destroys the coherence of the character of Ventidius would make the latter conclusions the more plausible.

It becomes worthwhile, now, to speculate why Kleist wrote the scene. The most logical reason is that he thought that the motivation of Ventidius' murder by Thusnelda only through Hermann's forgery would bring an antagonistic reaction to his propaganda—his audience would lose sympathy for Hermann and would not be able to follow him in the access of cold-blooded hate a murder so motivated would show.

It appears plausible, therefore, that Kleist did not include this scene in the original draft of his drama, but added it later in order to make his propagandistic plea more easily acceptable to the public. In the accomplishment of this purpose he did not sufficiently consider that the inclusion of the scene destroyed the coherence of Ventidius' character and of the drama.

FREDERICK GRAEBEL

*University of California at Los Angeles*



## IN DEFENSE OF TODAY: A REPLY TO PROFESSOR ARLT<sup>1</sup>

IN THE LAST ISSUE of the *Forum* Professor Arlt described for us the background and the rôle of the humanities in a scientific world. This is a fascinating and vital subject, and undoubtedly will arouse reactions as diversified and contradictory as human nature. It must therefore be emphasized that the following observations represent the personal interpretation of one who, emotionally and despite the devastation of an American Ph.D., feels himself part and parcel of the modern world.

Let us, for the moment, defer the question of the modern age; let us, also, express agreement with Professor Arlt up to the entrance of the humanists. (One exception: Outside of the cloister was medieval life "sweet and simple?" Were not the universities equally characterized by egotism and rivalry among the professors, and by a roisterous and heckling student-body? Lin Yutang would say that only in non-Christian China has the sweet and simple life been possible.)

Many of the humanists were likewise stormy individuals, fascinating as personalities, but, for the most part, with no artistic creation that has lived on in posterity. In some respects they resembled the French encyclopedists; they were propagandists, in the best sense of the word, and did, as Professor Arlt shows, prepare the way for the advent of science. It is also true that their labors constituted the first skirmish with authoritarian Catholicism, but is it true that they lacked faith in *themselves* and their *humanism*? The ultimate truths—whatever their value and whatever they are even—were, as the saying goes, on the way out. Both these truths and these humanists performed a historic function—i.e., if there is any function to human activities, except in retrospect. Unless we assume the authoritarian attitude for its own sake, we must conclude that they discharged a noble task in focussing men's eyes on mankind rather than on supraterrrestrial inscrutability. Transcendental godhead, in philosophical jargon, passed to the immanent, and the dignity of man—one of the principal theses of the Renaissance—was formulated in new terms.

Then came science; and then came we: "We invented the Science of Language and the Scientific Approach to Literature. We learned to

---

<sup>1</sup>An editor should never print his own lucubrations in the journal which he edits. Having sinned in this regard, I atone for it by publishing a reply which represents a point of view more orthodox and certainly more optimistic than my own.—THE EDITOR.



dissect poetry and prose as the scientist dissects a frog or a crayfish . . . . We have given up all hope of leadership and have become content to grub in the wake of everadvancing Science." The answer to the first part of this is very simple: As college teachers of literature we are absolutely free to arrange our courses as we see fit; we may, therefore, throw the scientific approach out the window, including most of the "critical" shelfage in our libraries. There are, however, two types of philology: the older, narrower conception, which when well-taught, was and enjoyable end-in-itself; and the modern endeavor to fill out the entire cultural background of a given work, so as to make it more understandable both as an individual creation and part of a *Strömungen*-process. Or, if the teacher prefers, he can stand on inspiration. The problem, as I see it, is not that of the teacher, but of the researcher, and I admit insidiously that research in the humanities—if only as an end-in-itself—is a truly enjoyable pastime. The difficulty is that researchers are born, not regimented, and there is a vast difference between Castro's *El pensamiento de Cervantes* and "Trees on the Stage of Shakespeare" (somewhere in *Modern Philology*).

But leadership? Why leadership at all? A teacher is, by the very nature of things, a humble shaper, not a leader of youth; he may attain eminence as teacher or scholar, and he, at least at certain times and in other countries, has stepped out into the world and become a leader of men. If this is what Professor Arlt means, well, then the American teacher is so conditioned as to be ineffective outside of his profession; if he means that we, the teachers of language have been displaced by the teachers of science, let us examine some of the immediate causes for a historical process which we might as well accept with equanimity, but by no means on the terms of, and for many of the reasons given by, the self-styled educationists. In the first place, science, in and out of the universities, is on the way to becoming a cultural subject—and who can deny its potentialities any more than he can deny that the discovery of the wheel was as great a boon to humanity as any of its "spiritual" accomplishments? Some scientists, of course, object strenuously to such aberrations, but others, like Julian Huxley, are battling for the cultural interpretation. With the monopolistic teaching of Latin we have had too good a thing for centuries; now, to be sure, we hold a vested interest, which itself, is neither good nor bad. In the second place, a large number of books of a factional or scientific nature appearing in the United States these days are extremely well-written, and must, to say the least, receive a place along the fringe of literature. Let us add, as a corollary, that some scientists—Einstein among others, if I remember

correctly—claim to obtain an aesthetic pleasure from a mathematical problem or laboratory project, a pleasure indistinguishable from that which Bach or Shakespeare arouses in them. Many, many scientists, it goes without saying, are color-blind to literature, but so are many professors of the humanities. There is grandeur in some of the biologists and physicists (even though physics, in the higher reaches, disappears into the symbolic), and real poetry in a man like Peattie. A course in American literature that included some of these figures would not be a failure.

"But," says Professor Arlt, "worse is still to come." Quite possible, but let's not seek a scapegoat for a very complex state of affairs. *Middletown* alone—and the recent book on methodology by Mr. Lynd, suggests a way out for the social sciences, on which Professor Arlt lays too much blame because he expects more from them than an honest social scientist will hope for at this early stage in their development. The plain truth is that all of the criticisms he levels against all types of science are tragically justified, but so is even the most impassioned defense. "Science that achieves everything, but cannot answer the most fundamental question concerning man's destiny": Destiny is basically a rhetorical interrogation with dramatic possibilities; the Italians in the days of their aliveness—the Renaissance—compromised with a *bel morire*. The fundamental question to a scientist is probably the nature of life; he may never have the answer, but it will not be for lack of trying. Or are we to ask whither or whence mankind, the search for *purpose* in a universe where only a Catholic scientist would dare affirm the existence of one. No, the question at the moment is the nature of man: Is he more "man" than jungle-creature, more good than evil, is he perfectible or is his nature fixed beyond essential change? Pessimists like Carrel seem to wonder if he can even survive. The marvellous machine has been forged; it can eradicate poverty for the first time in the history of the human race. The question, then, is will mankind rise to the challenge, or will it reach and fall back? Each of us has an answer, a fear or a hope, and the problem conceals many subtle quirks, like the possibility—mentioned somewhere by Thomas Aquinas—that evil may produce good.

Now back to Professor Arlt—and ourselves. The crux of the whole affair is that we are not humanists, as he states, unless we can synthesize and balance literature and science. As a matter of record, many of us are steeped neither "in the tradition of the Church" nor "in the lore of the ancients" (I say this as one who has had much Latin in his day), and how many of us have "constant, almost daily contact with Dante

and Cervantes, with Rousseau and Goethe?" It would be interesting to poll the professors of literature in order to find out what they read for pleasure. Our task is to link the great minds of the past with the scientific present—an undertaking for a Goethe, to be sure, and devolving upon the future, but none the less a challenging ideal. I beg to dissent utterly to any belief that "the realm of the spirit . . . is ours . . . The world needs us and needs our leadership, more sorely than at any time in the past five centuries . . . We know what is right and what is wrong, we know the true from the false, we possess the touchstone that distinguishes fool's gold from the real thing, and we have the evidence of the sages from the beginning of time to our day to back up our judgment."

Why the dissent? For several reasons, among them a purely relative attitude toward many of the classics upon which we base our standard of taste and judgment. Stated brutally, the truth is that a great many of our classics—in part or in whole—have aged and belong in anthologies; they're simply a bore, and all the authority and all the knowledge in the world can't put life into them. Another age may resuscitate some of them and depress others, as will be its privilege. If a list of deletions is necessary, here are a few random suggestions: the longer poems of Milton (marvellous rhetoric, but—); most of the Elizabethan drama outside of Shakespeare; most of the Italian *novella*; all of Petrarch (except a few specimens for memorization); most of Dante (again marvellous poetry, but—); virtually all of the eighteenth-century in Spain (very interesting, however, as is often the case, for other than literary reasons); half the nineteenth-century everywhere; most of the Spanish *comedia* (which I happen to teach); all but two of the Spanish picaresque novels, etc. What is left after the zest for demolition wears off? The answer: a flexible list of books including many of the names given by Professor Arlt, and extending from Plato to the present day. In fact there are so many inviting books in the world that we should be grateful if some of the classics on the check-list simply and finally died of old age. Of course, if what we seek is some phase of history, not literature *per se*, any classic at any stage in its dying can be turned to good use.

These considerations suggest a host of problems which have a practical but not a metaphysical solution. The value of knowledge, and for that matter, the nature of value itself, is involved. Are we to appreciate or to judge a book, and on what basis? At this point in our reasoning we either jump on the authoritarian bandwagon to avoid the blind-alleys, or each sets out by himself, more or less on his own. What really

matters here is that two theories of teaching are involved: the traditional and essentially Platonic doctrine of archetypes, and what is termed progressive education. A wee bit of malice is justified, and I am sure Professor Arlt will not mind the quoting of a Latin inscription which could easily occur to a Ph.D. candidate under the old system: *Labora, aselle, quomodo ego laboravi, et proderit tibi.*

The progressive form is herein advocated on the theory that only self-education is vital to the individual. The alternative is the twentieth-century equivalent to authoritarianism—regimentation. The method entails a diversity of reactions and animated discussions on the part of the students; the teacher must both hold and express opinions, and be ready to modify them, as really can and does happen, when a keen-minded student takes him to task. The professor, being at the present time rarely contradicted, really needs such an environment more than does the student, because the professor tends to become institutionalized whereas the student sloughs off most of the system at “commencement.”

Is this the “confusion” of the modern world brought into the classroom? Superficially yes and fundamentally no. Clarification through discussion tends to solidify group-opinion, and, with due respect for dissenters with cogent reasons for their position, may even result in unanimity. And—irony of ironies—the students will cast their votes for many of the good old books which an authoritarian system, past or present, so often reduces to disciplinary clarity—another end-in-itself.

Let us leave authoritarianism, whatever its form (totalitarianism, the unappreciated-great-man-spoiled-child-ism of Ortega y Gasset, the related aristocratico-hierarchism of Madariaga, etc.), and turn to the defense of our own day. The approach will have to be personal, and it is hoped that both Professor Arlt and the reader will show forbearance. The method of procedure will consist for the most part in a running commentary of several of his paragraphs, and by no means pretends to an analysis of the total scene.

“Ethics and morals have become fluid concepts” (it’s about time this happened; some day we may have a system adaptable to the diversity of human nature.) “Abstract right and wrong no longer exist” (they exist too much in legal mandarinism). “Law masquerades as justice” (always has, and may conceivably always continue to do so). “And anarchy pretends to be liberty” (the term must be defined first). “Poetry has become a lewd gibberish” (have spent a number of years reading contemporary poetry and must insist that, despite the fads and

schools, a lot of it is very creditable, to say the least). "Cartooned travesty poses as art" (I am not versed in art, but have recently seen excellent work in the East and Middle West, including the Benton murals). "And music is a medley of obscene cacophonies" (true in a million instances, except that cacophonies are purely relative, and that dance-music, for which "obscene" evidently is intended, is music, not of eroticism, but of the feet. There is a surprising amount of good serious music struggling for existence—e.g., that of the American Sessions and of the European Hindemith; the latter's more recent works may even promise genius). "None but the most confirmed Polyanna can deny these facts. Surely confusion rules the world when nations substitute expedience for justice, when treaties are made only to be broken, when statesmen speak of fighting in order to maintain peace" (nothing new in all this; nations have always been immoral in their foreign dealings, and only recently have thought of inventing an "enlightened self-interest"). "Surely confusion rules the world when one-tenth of the population of the richest country in the world is without work and one-fifth of the population is undernourished in the midst of plenty" (one-hundred per cent in agreement, of course, but inclined to be hopeful of ultimate solution, for reasons which do not belong here. However, not an altogether new phenomenon; confusion really means fear, now of insecurity, and anciently, of eternal damnation). "And what about the ethics and morals of the individual" (as bad—or as good—as you like, but not essentially different from those of most periods of history—e.g., authoritarian seventeenth-century Spain).

In short, Sr. A and Sr. B each selects according to his lights. The main thing is not the extent to which either may be right or wrong, but the serenity which, in the twentieth-century, depends upon a long, long retrospective view of humanity as a part of nature. Here science, for all its limitations, can at least throw a hint of comfort. It is unflattering but decidedly healthy for science to remind human beings that they are each of them extraordinarily small parts of a magnificent going-concern called the cosmos. The expanding universe has made room for science beside the humanities, and there is essentially and ideally no reason why science and the humanities should engage in *odium theologicum*.

E. H. TEMPLIN

*University of California at Los Angeles*



## REVIEWS

*Foundations of Language*, by Louis H. Gray. New York, the Macmillan Company, 1939. Pp. xv, 530. \$7.00.

Of recent years quite a few books have appeared which deal in the most general way with the subject of human speech—books intended for the general reader, for workers in related fields, and for beginners in linguistic study.

What these books say about the shape and the history of various languages, and especially of the English language, is bound to be much the same: one naturally speaks here of well established facts. Yet each new book of this sort is to be welcomed, because it will show a new form of exposition, and even more because it will treat also of a subject about which there is no agreement at all: the place of language in life and in the universe.

Here lies the great difficulty which besets the author of a general book about language: just here, where he must speak most simply, and precisely, he has to deal with unsolved problems that concern not only his own science but also such twilit realms as anthropology, psychology, and philosophy.

On this, the uncertain and troublesome phase of his subject, Professor Gray holds an extreme view. He says (p. 13) that language is a means of expressing emotional and mental concepts—this, indeed, is part of his definition of language. The present reviewer believes that such terms as "emotional and mental concepts" are merely ill-defined names for phenomena which, in the main, are outgrowths of language. The reviewer, if he were forced to talk about "concepts," would describe them as rudimentary acts of speech. Perhaps only because of this wide divergence, it seems to the reviewer that Gray has stated his belief with too little mention of opposite and intermediate opinions.

When Gray speaks of matters within the usual bounds of linguistics he offers generously of his encyclopedic knowledge. His book is a mine of information; apart from the very full etymologies, this is true especially of the last chapters, which list the languages of the world and tell briefly the history of linguistic science.

The present reviewer differs from Gray also upon a pedagogic question. Except for those excellent last chapters, the wealth of detailed examples, given with little or no explanation of all the detail, seems likely to overwhelm and confuse most readers. A scholar of Gray's mettle no doubt finds it irksome to confine himself to well-worn standard examples and to tell the thrice-told tales which explain them; yet this, your reviewer believes, is required of an introductory book.

The linguistic reader will be startled, now and then, by what he meets, until he realizes that the text implies a new and original view of some technical matter. For instance, Gray's Proto-Teutonic (as it appears, for instance, on pages 67, 69, 81) differs much from the Proto-Germanic of our handbooks. A new and original view of such matters, however justified, should not be presented, by subtle implication, to readers who want elementary facts.

In sum, professional students of language will find in this book much interest and stimulation, but the general reader will do well to limit himself to the last three chapters.

LEONARD BLOOMFIELD

*The University of Chicago*

\* \* \*

*Sing Your Way to Better Speech.* By Gertrude Walsh. (Dutton and Company, New York, 1939. 239 pp. \$2.50.)

A stimulating and relatively novel approach to the training of the speaking voice is described in *Sing Your Way to Better Speech*. Therein Gertrude Walsh presents a plan of speech instruction based upon singing which she developed in her classes in New York City. The procedure evolved from the discovery that, if the regular speech drills were accompanied by music, the students would express themselves with more buoyancy and animation and evidence improved vocal inflection, projection and articulation. Intrigued by the possibilities of this technique, she eventually created a series of more than one hundred rhymes set to familiar melodies, all designed to furnish drills in the sounds of the language. Having found these exercises effective, not only in her own groups but in public high schools and colleges, she incorporated her procedures in this recent book of 209 pages.

The character and objectives of the book are indicated in the author's statement that it is "a jingle sequence for the improvement of articulation and rhythm in speaking." Consistent with this description, the verses are patterned realistically to serve as media of pragmatic pedagogy rather than as examples of artistic form and substance. Loaded with speechsounds to be stressed at particular times, the rhymes cast euphony, meter, and stanzaic construction in minor roles. As the writer states: "The jingles . . . are not literary gems, as you will see at once. Our system has been to take any familiar tune we all knew—an old folk song is best—and fit a sound phrase to it . . ." An exercise for drill on the two sounds of S(S and Z), illustrates the mode:

Lads and lassies skip and scramble  
To the hills, to the hills,  
Up to see the sunset, up to see the sunset  
At its best, in the west.

Similarly, the tunes are chosen to facilitate student participation in the procedure, being in most cases airs which are familiar enough to be sung from memory. Typical examples are, Massa's in the Cold, Cold Ground; Comin' Through the Rye; Tavern in the Town; and Aloha Oe.

The principle upon which the author bases her procedure, that of teaching the spoken word by song, is not new to speech art. Rather, it has long been accorded recognition because of the identical physiological elements, such as the diaphragm, abdominal muscles, vocal cords, articulatory mechanism and resonance cavities, that function in the two types of expression. Added to this was



the knowledge that good singers ordinarily possess effective speaking voices. The writer's cognizance of this principle and its functional aspect of the favorable transfer of common factors, is implied in the ensuing statement of the aims of the instruction:

"The singing approach to speech should:

1. Make the muscles of your vocal mechanism more responsive.
2. Teach you the forty vowel and consonant and diphthong sounds of the English language.
3. Train your ear to recognize and discriminate between the various sounds.
4. Help you to transfer from sound to sound with agility.
5. Help you to recognize phrase patterns.
6. Improve your breathing for speech.
7. Help you to carry over a singing quality into your speaking voice.
8. Help you to acquire eventually a similar elasticity, rhythm, melody and projection in your daily speech habits."

There are other elements of singing instruction that transfer beneficially to speech. Among these are artistic factors evolving from the singer's special training in the production of proper vowel quality and his development of finesse in dealing with the nuances and shades of meaning of the composition. Again, the physiological factors, such as the development of vital capacity, muscular tonicity and strength, and vocal flexibility, should be included. In relation to this thought, the author writes: "Although some time has been spent practicing the exercises for breath control, it was not until they sang a jingle that they realized the importance of breathing and controlling the outgoing breath."

The psychological, physiological, physical, and research phases of speech receive sparse treatment in the book. Nor is much attention devoted to the exposition of the principles underlying the class procedures. However, this policy of restricting the scope of treatment to the vocal elements of expression was followed in order to lend the work a nontechnical and popular appeal, thereby giving it a wider and more direct value to the average group.

Despite the relationship between singing and speaking, teachers of oral expression have never correlated widely the instruction in the two forms. In some instances, they have found other methods as effective; in others, they have felt a lack of requisite musical training to administer this type of procedure; or, teachers have considered themselves lacking in the physical equipment, such as special rooms or musical instruments, to employ this method; again this form of training was not considered adaptable to unmusical students.

However, in partial refutation of the criticisms concerning the practicability of teaching speech by singing, Gertrude Walsh states that it is not essential to the effective functioning of her instruction that the students possess vocal ability or even tonal discrimination. She is of the opinion that the exercises can be used helpfully without close adherence to the melodies, and that anyone who can respond mentally to lilt and rhythm will be able to use the materials. This thought is given credence by the achievements of contemporary choral verse groups that do not follow strict tonal patterns.

The procedures and media incorporated in the author's plan appear to be well adapted to the needs for which they are designed. Heterogeneous speech groups, comprising students with diverse interests and backgrounds, individuals embodying the uncertain traits of youth and the inhibitions and frustrations of maturity are most amenable to popular methods and educational tools of common experience. Thus, the introduction of a new and easy instructional method which constructively divorces the students from themselves and arouses a spark of animation not only facilitates the procedure but yields beneficial results. In this sense, the simplicity and rhythmic effects of the jingle, combined with the healthy, stimulating reactions to singing, serve to create an effective form of pedagogy.

JAMES MURRAY

*University of California at Los Angeles*

## TEXT BOOKS

### FRENCH

*L'Homme au Masque de Fer*, by Alexandre Dumas. Edited with introduction, notes, and vocabulary by Henry E. Haxo.

This is Dumas at his best in a breathlessly exciting tale, and even those who know beforehand the fascination of this prince of story-tellers may get a surprise. At times the suspense is almost painful. Everything is on a grand scale—the audacity of the plot to substitute a prisoner for a king, the magnificence of Fouquet's entertainment of the royal family, the folly of unbounded ambition, the incredible ingratitude and inhumanity of Louis XIV, who is the real villain. Everybody is in danger, nobody is safe: the situation is ideal for a master of plot like Dumas. Given such an intrigue and such an author, the result could hardly fail to be a novel full of mystery and unusual thrills.

In a good introduction, Dr. Haxo has given the information necessary for understanding the events related, and has added a valuable bibliography. A section for review of idioms met in the text is an excellent feature, and the exercises giving language drill in various stimulating and interesting ways will win the approval of teachers. At times more explanation would be an advantage to the student, who might be puzzled by *premiers fonds*, (P. 49), *il en sera parlé longtemps*, (p. 141), *est-ce que je ne compte pas pour rien*, (p. 209). Our experience would indicate that the comment on *peu s'en fallut qu'il ne poussât un cri*, (p. 194), is not quite adequate, and that there is something annoying and discouraging in references re-referred, as from p.46, l.8 to p. 15, l. 3, and from p. 15, l. 3, to p. 5, l. 8. These slight defects, however, are not enough to detract appreciably from the fine and satisfactory work that Dr. Haxo has done. All lovers of adventure—and who is not in that company?—will welcome the convenient edition that makes this red-blooded story available to all who can read easy French.

ELIZABETH D. WOODBRIDGE

Reed College

\* \* \*

*Les Grands Savants Français*. Edited with preface, notes and vocabulary by Louis Furman Sas. (F. S. Crofts and Company, 1939. xii+252 pp. \$1.40.)

Instructors are familiar with both extremes of textbook treatment of science and scientists of foreign lands: highly technical works on the one hand, and long, unexplained tabulations of names, dates, and discoveries on the other. This reader adopts a middle ground. As set forth by the editor in his preface, "it is a cultural scientific reader designed to meet the needs of students both in the sciences and in the arts." Considering the narrow compass of the book, 174 pages of actual text, the editor has achieved his aims.

Some two dozen scientists, their experiments, theories and discoveries are individually treated, with well-written biographical sketches in each case. This number is exclusive of the special articles of inventions and aeronautics

and of the numerous scientists mentioned in the notes and in the biographical glossary.

The arrangement is chronological. Since many of the selections are furnished in the actual words of the scientists themselves, the clarity of French as a medium enables the reader to follow the trend and development of French scientific thought and expression from the days of Pascal and Descartes on down to the age of the Curies. It may be noted here that such analysis of the flexibility and cultural adaptability of a language has a value of its own.

This reader was compended from many and various sources. It quotes from treatises and from newspapers. It is to the credit of the editor that he has lightened the study of scientific French without making light of it. Not dry nor dreary, its pages set in well-spaced, legible type, this text leads the student in easy steps through a scientific vocabulary of moderate difficulty. It "sugar-coats" difficulties in a legitimate way: by using interest, frequently interest in contemporary or near-contemporary events, as the sugar coating.

KYRL L. F. DEGRAVELINES

*University of California at Los Angeles*

\* \* \*

Raymonde Vincent: *Campagne*. Edited with introduction, bibliography, exercises, notes and vocabulary by Mary Elizabeth Storer. Preface by the author. Biography of the author by Albert Béguin. (Harper and Brothers, 1939. xxv+310 pp. \$1.25.)

It is at best no easy task to bring within textbook requirements any contemporary novel written in a foreign language. Able to edit the Prix Femina 1937 regional novel for the use and enjoyment of American students requires varied abilities in the highest degree. Unless skilfully made, omissions of passages will stand out as rents in the literary fabric. Colloquial usage and *patois*, unless explained, may threaten the continuity of reading. Neither omission nor rewriting in standard French could hide from the reader the counterfeiting involved.

With the collaboration of the author, the editor has provided a useful appendix with remarks on the peasant speech. Only on the first few occurrences of each peculiarity is there an explanation found in the text, as a footnote. These annotations do not overburden the text. Some of the critical and geographical footnote references appear unnecessary, and could well have been omitted. On the other hand, it is believed that several words and expressions explained away as redundant in peasant speech could have been more accurately and satisfactorily treated. For example, a simple mention of the prevalence of the omission of the *l* of *il* and *ils* in rapid popular speech, even in Paris, would be better than noting "*y* used for *il*," and "*y* used for *ils*."

The vocabulary omits the most common words and forms as being already familiar to the student. It is carefully edited, with colloquial and familiar

words and forms identified. The end-papers of the book furnish a good scaled map of the locale.

The novel proper has a deep pathos hidden beneath its word-mask of realism. Although Mme. Vincent has read Thomas Hardy, the background, the countryside of the Province of Berry, is not the protagonist. Nor is it the idyllic stage-setting of some of George Sand's novels. The background is the same marble block from which the characters have been chiselled to stand out in relief.

One recalls, long after finishing the book, such striking delineations as that of the old grandmother at the foot of an oak tree, implacable before her sense of injustice done; Robert, awkward and taciturn upon his return from the war front, wandering in the forest in a world of his own; and that strange, almost palpable pall over the farm after his death—and a stifling pall that the sensitive and devoted Laurent must set aside to obtain Marie, the heroine, as his bride.

This novel is too human to be grim, even in its most powerful passages. Essentially the story of the development of Marie, a Berrichon peasant orphan to womanhood, it is sane in its interpretation of the tragedies of life, and ends on a cheerful note.

The author describes country life and customs vividly. Field, forest, and winding road, sun and wind, rain and fog are almost secondary characters in the story. Nature in her many aspects fills a role here, usually a sympathetic one.

The editor's hand has worked deftly in adapting this work without perceptibly injuring its content. The few passages omitted do not vitiate the text. As a result of this happy fulfillment of a hard task, success is predicted for the text-book edition of *Campagne*.

KYRL L. F. DE GRAVELINES

University of California at Los Angeles

\* \* \*

*Gens et Choses de France.* By M. S. Pargment. Preface by René Lalou. (The Macmillan Company, 1939. xv+350 pp. \$1.75.)

An initial glance at the table of contents of this work reveals it as a *multum in parvo*. France, her people, and her culture are considered in their many aspects.

The author has set as his aim "a survey of the civilization of the foreign country complete enough to afford a broad view of the whole field." Despite the vast field treated, one comes to the conclusion that the information included in the text holds together remarkably well. Written in simple, lucid language, the text is suitable for use toward the end of the elementary stage of the study of French, as the writer planned.

The history of France is painted in bold strokes. National crises and striking episodes are depicted in the traditional light, without heeding the contro-

versies of modern research. Only the vastness of the entire canvas makes acceptable such treatment in the case of the French Revolution and the First Empire, to cite only two examples.

The chapters on geography, on Paris, and on other important cities are delightfully composed. They prepare the student by furnishing a broad foundation for more detailed considerations of economics, industry and social living that follow.

As might be expected from the author of *Coutumes française d'hier et d'aujourd'hui*, the section on the People of France is the crowning achievement of this book. The explanation of the spirit and character of the nation, its classes and individuals is more than capably done throughout. The chapters on the French Family and on the Frenchwoman are a keen and understanding study, worthy of careful reading and rereading.

Dealing with the intellectual side of civilization offers special difficulties in a volume of limited size. Questions of proportion, distribution, as well as method of treatment arise.

The chapter on French Literature provides more ground for controversy than almost any other. Certain important contemporaries such as Mauriac are omitted, and others such as Maurois are allotted space disproportionate to their importance in French letters. On the whole, however, more space is given important authors than to minor ones. Critical treatment is brief but adequate.

The portion dealing with the fine arts is more up-to-date than one could ordinarily expect, especially in the treatment of music and sculpture. Architecture, here as in most texts, remains almost the anonymous art. France since the Middle Ages must have furnished the world at least a handful of French architects of such importance as to deserve mention.

The subject of French painting also is not up to the general worth and accuracy of the book. Greuze is mentioned but no reference is made to Chardin. Few critics would include Maurice Denis in a list of the five most famous contemporary French painters. If Picasso is included in such a list, why omit Matisse? Picasso, unfortunately, is represented on page 252 by a cut showing a mandolin player of his cubist period. A cut representing a painting of one of his earlier periods would display his draftsmanship and control of line, would reproduce better in black and white on the printed page, and would be less susceptible of interpretation by the student as being meant for a caricature. Of some importance, the Surrealists receive no mention.

The sciences receive less than their just due. On the other hand, education is explained at length. The chapter on the French press is valuable and interesting.

The vocabulary (without phonetic transcriptions) is remarkably accurate. A useful bibliography is appended. Unfortunately, there is no index. Such an index, for proper names at least, would prove quite useful. Phonetic transcriptions are distributed in footnotes and are unequal to the needs of the average stu-



dent. An easy proper name such as Degas is transcribed, while difficult ones such as de Broglie are not. The phonetic transcription for Milhaud (note 3, page 269), could stand verification.

Taken as a whole, *Gens et Choses de France* is a well-constructed, well-written text on French civilization. It will do much to make France better known and better understood by American students.

KYRL L. F. DE GRAVELINES

\* \* \*

*French Vocabulary and Idiom Builder.* (Henry Holt & Co., New York, 1939. 40c.)

Holt and Co. has recently accepted and published an ingenious contrivance invented by Dr. Charles A. Choquette. It is a convenient device intended to increase one's practical knowledge of fundamental French and at the same time to stimulate interest and curiosity. Three discs are joined together to form a sort of pivotal wheel. The whole thing is simple and sturdy in its makeup and remarkably easy to handle. Although small in volume it contains an almost unbelievable quantitative offering that will be useful in advanced classes as well as in beginning classes. Instantaneously found with a magic twist of the thumb are: 1. 1290 basal French words; 2. 490 basal French words with English cognates; 3. 417 basal French idioms.

Verily, verily, *multum in parvo!*

ALEXANDER G. FITE

*University of California at Los Angeles*

\* \* \*

*A Primer of French Composition* by R. L. Graeme Ritchie, Cambridge University Press, 1939. 162 pages.

There are innumerable manuals of French composition but very few which one would dare to call excellent because of their lack of one or two of the qualities which we expect from such books: a clear review of the grammar, a large vocabulary of every-day life, and a varied selection of interesting passages in which both the grammar and the vocabulary are applied.

We are glad to recommend *A Primer of French Composition* as one which to a great extent fulfills the above-mentioned requirements. The introductory chapter is a condensation of the elements of French grammar which are so often scattered throughout text books. The only criticism which we shall venture here is that this introduction is rather short and therefore incomplete. The chapter on the article and its omission is far from being adequate and in the chapter on the subjunctive no mention is made of adverbial clauses beginning with a concessive *whoever, whatever, however, etc.* Of course, it is the author's excuse that he did not intend to offer an exhaustive grammar but a



reminder of what the average student of composition should know, the vocabulary in the selection is rather extensive and the variety of passages is not lacking in interest. The gradual and progressive method adopted in the choice and division of the material is to be commended although we do not think it was necessary to limit Section A to the use of the present tense. Some may reproach the author for not presenting passages in French with idioms to be used in the compositions as is generally done; others may object to the brevity of the exercises, but altogether if one considers the many subjects for free composition, the book offers sufficient material for the program of one semester.

M. I. BIENCOURT

University of California at Los Angeles

\* \* \*

#### GERMAN

*Einführung ins Deutsche*, by Paul Pope. (Henry Holt and Company, New York, 1939.)

No ideal textbook has yet been written that would be in harmony with the varieties of attitudes and aims professed by teachers and students of a foreign language. The best textbook cannot replace a capable teacher, yet any such book should, if anything, complement and facilitate the task of the instructor and enlighten and inspire—not confuse—the student.

Pope's *Einführung ins Deutsche* is an eminently practical book. Of the various parts the following are worthy of special mention: the "Preliminary Exercises," which provide a stimulating and natural approach to the problems by showing the relation between English and German through lists of cognates, by pointing out basic similarities in grammatical construction, by dealing with word formation and word families, and by introducing the "Practical Rudiments of Philology"; the "Appendix," which contains a treatment and a list of idioms; the "Grammatical Nomenclature" with English, German, and "Latinized" terms; a "List of Classroom Expressions"; a "List of Strong and Irregular Verbs"; and "Review Sheets."

The lessons proper (25) are each divided as follows: Reading, *Fragen*, *Grammatik* (a brief discussion in German), Vocabulary, Grammar, *Übungen* (including translation exercises), and *Lesestücke* (with vocabulary). The arrangement within each lesson is characteristic for the book and makes it what it is: there is a clear division between the material that is to serve purely practical purposes (introductory reading, vocabulary, exercises) and the material that is calculated to stimulate and inspire (*Lesestücke*). This arrangement according to the specific service to be rendered plus some special features embodied in either section permits use of the book whether one stresses reading and the cultural aspect or whether one is principally interested in giving a sound grammatical basis, whether one leans to the direct or whether one prefers the indirect method.

The introductory reading, to be sure, is more practical than inspiring and "made up" for the sake of illustrating the grammatical principles in question. It is the more practical since the elements treated in the lesson are made to catch the eye by being printed in bold-face type: thus they fairly beg for attention. In the vocabulary of each lesson as well as in the general list, bold-faced type is used to set off active-vocabulary words. The grammatical explanations are complete without being too technical and often will strike a note familiar to the experienced teacher from his own classroom instruction. The order of the exercises brings out especially well the points previously discussed.

The selections in the second part of each lesson, the *Lesestücke*, speak for themselves. They vary greatly in nature from lesson to lesson, from "Warum lerne ich Deutsch?" (lesson 2) to proverbs, anecdotes, Goethe's "Mailed" (also lesson 2), Goethe's "Gefunden" (lesson 4), "Am Brunnen vor dem Tore," "Aus der germanischen Götterlehre: Die Sage von Balders Tod," "Wanderers Nachtlied," and letters describing some interesting place or characteristic experience in Germany. They provide ample material to aid in satisfying those demands made upon the teacher that deal less directly with the purely practical aspects of grammar etc.

Throughout the book words not having the accent on the first syllable have a dot under the accented syllable. This is as definite and clear as the old accent mark (') without being as obtrusive, disturbing, or confusing to the student.

There is more controversy concerning the distribution of the grammatical material over the book as a whole. Here the author has deviated considerably from the older technique. Instead of delaying discussion and treatment of some of the more difficult matter, he covers in the first four lessons, for example, the declension of nouns (in the singular), the present tense (including that of common strong verbs, of *wissen*, and of some modals), the prepositions, and the past, present perfect, and past perfect of weak and strong verbs. This is certainly too much if one expects the student to be done, with each lesson, once and for all with the things treated therein. The teacher who knows where to place the emphasis, where to demand mastery and where mere understanding, will not fare badly. The review lessons (every sixth one) and the (detachable) review sheets in the back will prove valuable. The somewhat heavy diet at the beginning will be offset by the fact that the student, from the very start, is provided with the tools necessary for more intelligent reading of less artificially composed texts and that the latter part of the course is made available for more thorough absorption and constant repetition of things known.

To be sure, some of the things might have been left, at least, for later lessons, e.g. the use of *ein*-words as pronouns and the possessive pronouns as such, the emphatic demonstratives, etc. Also the active vocabulary in the first ten or twelve lessons is rather extensive, especially if seen through the eyes of the beginner. Here the load might have been distributed a little more uniformly.

In the English-German vocabulary, under "bird," the plural of "Vogel" is given as "Vögele."

I have worked with the book and have found it to live up to the demands made upon a text for college students and students of similar status, both from the point of the material presented and the order and manner of representation.

F. J. SCHMITZ

University of California at Berkeley

\* \* \*

*Lebensbilder aus der deutschen Geschichte*, by Walter Gehl. Edited by Paul H. Curts. Harper & Brothers, Publishers, New York, 1939. (Preface, pp. XII, text, pp. 93, historical outline, 6 pp., questions, pp. 16, encyclopedic vocabulary, pp. 89, 9 maps, 28 illustrations.)

Gehl's brief political and economic history of Germany is concerned exclusively with the great men and notable events of that nation's past. Happenings and whole periods of lesser importance receive little or no attention. Brief characterizations of such outstanding men as Arminius, Luther, Frederick the Great, Krupp, Hindenburg, etc. are the framework of Gehl's narrative. The title aptly describes the nature of the book.

*Lebensbilder aus der deutschen Geschichte* was written by a German schoolman for the German schools. The style is vivid, yet simple enough that the book may be used in the third or fourth semester German courses of high schools and colleges.

Professor Curts' editing deserves approbative mention. The vocabulary is encyclopedic in nature; it contains not only all the words and idioms of the text, but also a great mass of material usually buried in "Notes." Each proper name mentioned by Gehl is to be found in the vocabulary and is accompanied by pertinent data. This aid to rapid orientation is supplemented by a six-page outline of German political history. Nine maps and numerous well-chosen illustrations add to the reader's understanding and enjoyment of the book. Questions in German encompassing the entire subject matter are included.

The reviewer recommends this book for consideration by all teachers of German who have been looking for a good, fairly easy text treating of Germany's political and economic history.

VERN W. ROBINSON

University of California at Los Angeles

\* \* \*

Ernst Koch, *Elementary German Reader with Grammar Review*, New York (Prentice-Hall), 1939, viii, 171 pp.; and Edward F. Hauch, *German Grammar Review*, New York and London (Harper & Bros.), [1939], viii, 196 pp.

One of the most perplexing problems confronting the college teacher of modern languages is that of selecting for the second course in German such books

as will provide an adequate balance of reading material and grammatical review. These two new texts illustrate the most obvious alternative solutions to the problem: a reader with an appended grammatical review, and a text devoted exclusively to review suitable for use with any reader.

The first of these, *Elementary German Reader with Grammar Review*, includes about 80 pages of prose narrative with brief introductions in English and copious footnotes, eleven pages of verse, 30 pages of grammar review, and a vocabulary of between 1400 and 1500 entries omitting some of the less common words explained in the footnotes. The prose selections are arranged in order of difficulty but are on the whole appreciably more involved and idiomatic than those of most readers used in a second-semester course. This difficulty is compensated for by about half a dozen footnotes on each page, which seem to remove most of the stumbling-blocks from the student's path. It thus becomes possible for him to familiarize himself with German styles of representative syntactical and idiomatic richness without undue difficulty, but to this end he probably sacrifices a certain amount of repetition of the more common words and idioms. The reading material is varied but seems somewhat uneven in suitability. Frenssen's "Der Extrawagen," Hauff's "Affe als Mensch," and the very skillfully simplified version of Kleist's "Bettelweib von Locarno" are exceptionally well chosen. Heinrich Zerkaulen's "Hans Peter" does give us something of the flavor of the opening chapter of a South German *Bildungsroman*, as the editor suggests, but the complete absence of plot may let the interest of the students lag. Heinrich Zschokke's story, "Der zerbrochene Krug," is certainly not deficient in this particular, and it will interest the instructor for its relation to Kleist's masterpiece, but its setting and spirit are French, and with its childishly garrulous style it is hardly an example of the best German prose. The "Selected Poems," which are by the classic lyricists of the nineteenth century and a few contemporary poets, are appropriately simple in language and express characteristically German lyric moods, but the selection might well have been enlivened by a few ballads. The concise but comprehensive grammar review shows no striking departures from traditional arrangement and exposition. The exercises are brief and simple, all of the "direct method" type, and they obviously have recognition of grammatical forms rather than active proficiency in written and spoken German as their objective. Two misprints were noticed: p. 73:10 *Wie* for *Wir*, and in the list of feminine suffixes on p. 107 *-ing* for *-ung*. The book is illustrated with six fine photographic plates depicting scenes like the settings of the individual stories.

Although it is likewise designed for the second semester, Hauch's *German Grammar Review* evidently presupposes a rather firm grasp of the grammatical principles. Out of 43 short lessons the first twelve are designed to reinforce the study of the subjunctive, passive, and the modal auxiliaries, with which the students will have ended their previous course, but the remainder consists largely of idiomatic and syntactical material barely touched upon in most elementary grammars. At the end of the volume there are a brief set of "Grammatical Synopses," an English-German vocabulary, and an index. On the whole, therefore, the contents of the book would be better designated by its subtitle, "German Syntax and Idiom," than by its title. Most of the lessons

group under convenient headings, such as the infinitive, the reflexive and impersonal verbs, and the various prepositions, examples of the most important idioms and syntactical peculiarities encountered in modern German literature and conversation, with their nearest English equivalents. There are no reading selections to serve as source material. The examples are drawn from the every-day topics of conversation, and the exercises consist simply of English sentences closely patterned upon them to be translated back into German. The editor gives sufficient illustrations of each idiom to show the various shades of meaning it can take on, and all of his examples, both the German sentences and their renderings in English, ring true to the best usage. Thus the impression of artificiality found in the examples cited by most language texts, is almost completely eliminated. Dr. Hauch's book brilliantly satisfies the need felt by every intermediate language instructor for a comprehensive and lucid handbook of idioms, but each one will have to determine how and when it had best be used in his own classes. In most second-semester courses it will have to be reenforced by additional exercises on the fundamentals of German grammar, but on the other hand its usefulness will by no means be confined to a single semester. Only a few corrections need be made in this carefully edited volume. Typographical errors marked were *iemand* on p. 82, and *oer Gedanke* on p. 131. The example, "Sie haben mich lachen machen," p. 35, is rather awkward. The rule on p. 160: "In a question that is introduced by an interrogative word, the verb immediately follows this interrogative word," may prove confusing, since a noun, or an interrogative adverb by an adjective or adverb.

RAYMOND IMMERWAHR

*University of California at Los Angeles*

\* \* \*

#### SPANISH

*Antología de literatura hispanoamericana.* Edited by Arturo Torres-Rioseco. (New York, F. S. Crofts and Co., 1939.) 210 pages of text, abbreviated glossary instead of vocabulary, \$1.75.

This brief anthology of Spanish American literature is by far the most representative one which has yet been published. Despite the extreme brevity of its selections, it covers all periods, and nearly all of the best known writers of the many Spanish American countries. It is divided into four sections: the novel, the short story, the essay, and poetry. The author considers Spanish America as one country and zealously avoids dividing its literary productions along national lines. He presents short critical comments on each of the above sections except the one given to poetry which he treats in four groupings, each with its introductory comments: colonial poetry, romantic poetry, poetry of the *gauchos*, and *modernista* poetry. In addition to these more or less general comments, there are brief critical biographical sketches on the different authors presented, a selected bibliography of their works, and additional lists of suggested complementary readings from authors not taken up in the anthology. In a word, the arrangement of the book is perfect; its critical comments leave little if anything to be desired.



On the other hand, the selections are extremely brief, and we feel certain that great numbers of teachers will not use the text for this reason. This is particularly true of the section devoted to the novel. How can a student get an adequate idea of any novel from three or four pages? Is there any reason to attempt to reduce that *genre* to such brief anthology proportions? It is true the editor presents complete episodes in so far as that is possible, but in many cases these episodes are not characteristic of the novel represented. The "tiger hunt" is taken from *María* and gives not the slightest idea of the romantic elements predominant in that work. The story of a little Indian girl, an intercalated folk episode, is quoted from *La vorágine*, Colombia's pulsating anti-rubber slavery document of the upper Amazon. From *La gloria de don Ramiro*, which recreates in chiselled lines the somber Spain of inquisitorial Philip II, there are a few brief pages showing Ramiro fighting a mad dog. We believe that this part of the anthology should have been omitted, and other parts extended. Nevertheless, it is certain that many teachers will find the editor's attempt at completeness the best thing about the book; it all depends on one's point of view. Personally, we should like to have the anthology made about twice as long as it is, and see the novel omitted entirely.

In the short story, essay and poetry sections Dr. Torres is able to quote only one brief selection from each author, and in several cases this results in a distinctly one sided view. Were these selections increased in number somewhat this could be avoided. As a matter of fact, there are several blank pages here and there in the book which could easily have included another poem or two.

The teacher will find this book of more use than the student. It is a ready reference book rather than an anthology with selections long enough to form a basis for class study or class discussion. There are a few omissions and errors among which we have noted the following: Under Alcides Arguedas the famous *Pueblo enfermo* is not mentioned; under Mariano Azuela, *Las tribulaciones de una familia decente*, certainly Azuela's second best novel, is left out; under Manuel Gálvez the English translation of *Miércoles santo* (*Holy Wednesday*) does not appear; under *La araucana*, there is no mention of that exceedingly well done critical essay of William Hayley on that poem in which the entire epic is given in English, some parts in beautiful verse; under Horacio Quiroga the editor gives the date of *El salvaje* as 1928, and it should be 1920; he also omits mention of *El desierto*, 1924, perhaps Quiroga's best work, and *Más allá*, also certainly one of the finest of his books; under Heredia he might possibly have mentioned James Kennedy's translations from that poet.

As the only real criticism we have to make of this anthology is in regard to its selections from the novel, and its size, it is only fair to conclude by admitting that this reaction is a purely personal one, and it is fully realized that no anthologist can please even half the people within the scope of his work. In short, the anthology of Torres-Rioseco is a highly valuable, complete, carefully prepared, and unique work in its field. From a point of view of its critical commentaries we should say that perhaps no one except the editor himself could have done them so well.

JOHN A. CROW

University of California at Los Angeles



*La Estrella de Sevilla.* By Lope de Vega Carpio. Notes and Vocabulary by Frank Otis Reed and Esther M. Dixon. (D. C. Heath & Co., 1939.) 117 pp. of text. Introduction by John M. Hill. Act I, 916 verses; Act II, 1070 verses; Act III, 1043 verses.

This edition of *la Estrella de Sevilla* offered for class room use was planned and work was advanced by Professor Reed some twenty years ago. After M. Foulche-Delbosc's critical edition of the play was published in 1920, Professor Reed completely revised his manuscript and, from 1921 until his death, the work was practically untouched. At the time of his death, the manuscript consisted of the text of the play, which has been left as he had established it, an exhaustive commentary, which in this edition has been reduced to two-thirds, and the vocabulary. It was the latter which became Miss Dixon's principal responsibility, an assignment which she has fulfilled in a sufficiently complete manner. She has purposely omitted articles, personal pronouns, possessive adjectives, and words identical in form and meaning in Spanish and English, assuming that those are already part of an advanced student's vocabulary. J. M. Hill, whom Professor Reed had consulted frequently and from whom he had exacted a promise to carry the book on to completion if circumstances made that necessary, revised the Notes and supplied the Introduction.

The Introduction, which is exceedingly well organized and which contributes a fund of information, is divided into six parts: "The Text," with reference to both the early and later editions; "Authorship," in which arguments are advanced *pro* and *con* as to the authenticity of Lope de Vega as the author; "Date of publication and composition"; "Plot of the Play," which gives a full résumé of the story; "Sources and Treatment"; "Literary History of the Play." It is not only interesting and readable material, but is sufficiently detailed as to be of exceptional value to the advanced major or graduate student who has developed an appreciation of the historical, or to one who finds such a background helpful in his study of literature.

In the treatment of Professor Reed's notes, revised by John M. Hill, I find that same thoroughness and detail as evidenced in the Introduction—notes which not only give an adequate idiomatic or grammatical interpretation, but those which also delve into comparative references. One criticism which might be made is that this factual data, while affording material for scholarly treatment, might prove somewhat "pesado" for the average student who creeps into the average class.

This edition is based on the text of the longer version. Professor Reed sought scrupulously to preserve the readings of the original wherever it was possible and variant readings are given in all cases. In its entirety it should answer the needs of advanced classes of Spanish preferably with some knowledge of the fundamentals of versification, for greater enjoyment would undoubtedly be experienced by those with more than a superficial ability to recognize a rhymed couplet. To further that understanding a short chapter has been included at the end of the play under the heading "Versification." This consists of a table

showing the distribution by acts of the various verse strophes and an informative dissertation on the versification found in the text.

In all probability, as this edition becomes more widely circulated, we who are fortunate to have it included in our text-book list shall agree with Mr. Hill when he states: "To all scholars acquainted with Professor Reed's gifts it cannot but be a matter of deep regret that he did not live to finish a piece of work to which he devoted with great enthusiasm many months of his time and energies."

YSABEL H. FORKER

Bakersfield Junior College

\* \* \*

*Intermediate Spanish Conversation.* By C. E. Kany. (D. C. Heath & Co., 1939. iv pp. + 50 pp. text + 9 pp. vocabulary. paper. \$0.32)

*Advanced Spanish Conversation.* By C. E. Kany. (D. C. Heath & Co., 1939. vi pp. + 71 pp. text + 11 pp. vocabulary. paper, \$0.32)

These little volumes complete a series of three, of which the first is *Elementary Spanish Conversation*. They are all constructed within the same frame. They consist of twenty-five lessons of varying length in dialogue form, each of which centers about a familiar every-day subject, such as the restaurant, travel, theatre, stores, sports, communication, automobiles, and aviation. Some of them are subdivided, such as *Viajando por ferrocarril*, which includes a section each concerning the station, on the train, at the customhouse, and in the taxi. Other lessons are disposed of in half a page. The new words and idioms are explained on their first appearance by notes that follow the textual material. Occasionally additional vocabulary upon the same subject as that treated in the dialogue itself, is listed after the notes. The vocabulary at the end of the book (Spanish-English only) consists of the relatively few expressions not translated in the body of the text by the notes.

In these small books are an exceedingly large number of new and idiomatic expressions for the student who would like to speak in Spanish of the things he encounters every day. However, the plan suggested by the author of spending of few minutes a day for several days upon each lesson in order to master it by repetition and memorization would have some drawbacks. In the first place, constant repetition can do very little good to some of the jokes that abound in the dialogues. But to the end that the new expressions serve as the basis for class conversation rather than the learning of set speeches, the arrangement of the text could have been made more usable.

The notes, upon which all understanding of the text depends, usually have fifteen or twenty items per page of dialogue, often two per line. These explanations are set in very small type with tiny numbers to identify them in a compact little paragraph which too often comes on a page following most of the text. Had they been made really footnotes at the end of the page of their text,

and set in the form of a vocabulary list, the effectiveness of the books would have been greatly enhanced.

Teachers will need to be on guard against misunderstandings arising from use of these same notes. For example, "I'll take" is not always *me quedo con* (*Intermediate Spanish Conversation*, p. 19, n. 16). On page 8 of the same text, the note *lo que trae de nuevo*, is rendered as "what news it has (lit. brings)" and may easily give the impression that *de nuevo* is only an expression about newspapers.

The difficulty of the lessons is graded. Subjunctives are used sparingly, and the new idioms and vocabulary are fewer and easier in the Intermediate book, planned for second or third year. In the advanced book, for third and fourth year students, the latitude is both constructive and vocabulary is greater. In the latter, especially, are available lists of technical terms relative to many phases of modern life. Throughout there is a youthful point of view, many puns and riddles, and a few proverbs.

LOREN M. HENDRICKSON

Los Angeles City College

\* \* \*

*De México a Guatemala.* By Carlos Castillo and Colley F. Sparkman. (D. C. Heath & Co., 1939. iv pp. + 41 pp. text + 19 pp. vocabulary. limp cloth, \$0.32)

This booklet, appearing as Book Seven of the Heath-Chicago Graded Spanish Readers, is another of the convenient items for which these authors are now well known. The present text offers in story form some features of live interest not usually included in a reader on Mexico.

The married couple, Diego and Patricia, accompanied by an aunt, visit Puebla, where they discover several facts of the history and customs of this lovely city. In Cuernavaca, they find some relatives who acquaint them with many new facts as they visit the historic spots in the capital of Morelos. Next we find them in Orizaba, where the life of the city at the edge of the *tierra caliente* is described. An exciting trip by air from Veracruz to Mérida is the basis for the next little chapter. The description of Mérida and the *mayas* makes a strong contrast to the facts usually given about the rest of Mexico. Finally there are a few pages devoted to the ruins of Chichen-Itzá. As for Guatemala, the authors vouchsafe only a telegram from Antigua, where the travellers have flown and where they are urgently in need of funds.

The vocabulary is carefully limited to 837 words, from which are omitted most of the approximately 250 words starred by Buchanan. It adds 291 words and 35 idioms to the 1773 words and 236 idioms used in the first six books of the series. Each new word and idiom is annotated on the page on which it first appears, and these are kept to an average of less than ten per page. Proper names are briefly identified in the vocabulary.

Once the subject matter of the text is understood—for the title is certainly misleading—it should prove a popular short addition to the many readers on Mexico. Its spirit is lively and brisk, and it contains an astonishing amount of information.

LOREN M. HENDRICKSON

Los Angeles City College

*Historia Cómica de España.* By Stuart Cuthbertson. (D. C. Heath and Company, 1939. iv+157 pp.)

In a certain sense, *Historia Cómica de España* represents the adventurous spirit which is found rarely in a textbook. It undertakes to present comically or humorously the history of the Spanish people, yet at the same time, furnish a model of writing whereby students learning to express themselves more aptly in the foreign tongue, can actually imitate a style of writing that is one of distinct literary ability and merit.

The expressions, particularly the idioms in this book, are in an entirely new medium, so that the tendency on the part of the students would be, it seems logical, to find themselves strongly motivated into using them. It is the effect of the expression which will determine the students' view and attitude. Once he is in the mood, he will be more than delighted and compensated to be able to use such constructions that heretofore had been only vaguely familiar to him, and which he had encountered under some other circumstance.

However, there is one thing to be kept in mind in connection with the new medium in which the Spanish language is being used here, namely, the use of such language, witty and forceful as it might be, may be a little advanced or beyond the ordinary field of comprehension of a beginning class. It seems advisable, therefore, to have students who are already familiar with the foreign tongue, or who have some definite grasp of the language, use the text rather than those who are as yet becoming familiarized with the basic meaning of words.

The editor begins each lesson with a short historical summary, in English, of the material to be dealt with in the humorous vein. Then follows the selection in Spanish which forms the basis for the exercises at the end, with the exception of the straight verb exercise, which, by the way, represents the concession to the editor's opinion that "the verb, the heart of the sentence, is the *sine qua non* of language study" (Intro, p. iv).

In connection with the exercises related to the material, it is only fair to state that here is a variety in drill procedure which will be welcomed by those teachers as well as students who have plodded through exercises of the same type time and time again. Here, on the other hand, the plan after each reading is not the same, but rather is varied enough and of such nature that it gives the reader a feeling of exploring for something at the end of which he will be rewarded—rewarded in the sense that he is able to use the language and achieve the desired effect, whether it be comic or otherwise. Furthermore the reviewer feels that the text is fulfilling another purpose—the learning of history through the language, or in other words, becoming acquainted with the history of the Spanish people *in situ*.

In conclusion, two things make this textbook unique. First, it furnishes a model of writing in which expressive and picturesque every-day language is injected freely; finally, it represents the salient happenings of the entire history of Spain, all of which stand out in bold relief to become better imbedded in the reader's mind.

SALVADORE DE VERA PAEZ, JR.

*University of California at Los Angeles*

*Spanish Basic Reading Grammar.* By C. C. Scanlon and G. E. Vander Beke. (The Bruce Publishing Co., 1939, xxiv+206 pp. \$1.32.)

As the name indicates this Grammar has been scientifically arranged and written in order to give the student a thorough preparation for reading Spanish. Its vocabulary containing 932 items is chosen from the Buchanan and Keniston lists in order of frequency, and is not too long. The same may be said of its 323 cognates. However, as the book is divided into only twenty lessons (exclusive of the short reviews) we find that in lesson eighteen, for example, there is a list of 44 vocabulary items and another list of 16 cognates. We do not see how a student can digest these items in this fashion. An isolated word or cognate may be memorized one day and forgotten the next. Why don't the authors give us more reading lessons, and *repeat* these many valuable items a dozen or so times each? This would seem to be the way to learn how to read, by *reading*. All the lists and hypotheses in the world cannot prove the contrary.

The organization of the material in this book (aside from the above criticism) is well carried out. Its Spanish exercises use the vocabulary and cognates to a considerable extent, but there is some omission and no repetition to speak of. Neither is the Spanish exercise of particular interest to the student. It consists of some twenty to twenty five sentences, and relates nothing. The presentation of verbs is extremely well done, and the grammar sections leave nothing to be desired. They are clear, essential, and avoid border-line cases. At the end of each lesson is a list of some thirty odd derivatives (*verboso* from *verbo*, etc.) and the student is asked to look back in Sections A and B to locate the other word of same derivative. This furnishes a certain amount of repetition, it is true, but of the very kind of isolated repetition which should be avoided. The thought often occurs to this reviewer that if the grammarian would spend half the time making his book interesting to the student that he does on checking frequency lists and so forth, the total result would give him not only undying satisfaction and the gratitude of thousands of students, but also a nice little bank roll. A teacher just naturally will use again and again a text which is successful from this point of view. The authors of this text prove that they can make grammatical and reading material interesting in the seven brief reading lessons which they include in their book. We wish that such excellent selections were doubled or tripled or quadrupled, and that the Grammar proper, the cognates, and the questions had been cut down in proportion. The only reading lesson which does not come up to par is the first one on Spanish names. At the beginning of this lesson there is a list of forty Spanish proper names with their English equivalents, then the reading paragraph of only some 14 lines attempts to work in as many of these names as possible. The whole thing suggests needless and wasted effort. The other six reading lessons are highly satisfactory, and from our point of view they should far exceed the space devoted to Spanish sentences in exercise form, which are not only uninteresting but sometimes nearly impossible. Take these two random sentences for example: "Aquí está bastante papel para que ustedes escriben algo." And "No voy a cortarte una historia hasta que me cantes algo."

JOHN A. CROW

University of California at Los Angeles



*Spanish Composition and Conversation.* By A. P. Willett and F. A. Russo. (The Macmillan Co., 1939. x+184 pp. \$1.25.)

As bases for its twenty five lessons this intermediate composition and conversation Spanish text contains passages (in the original form) from Baroja's *El mundo es así*, Unamuno's *Niebla*, Azorin's *Confesiones de un pequeño filósofo*, and so on. However, most of these selections range from twelve to fifteen lines only in length, are not interesting in themselves, and from a point of view of repetition of terms are useless. The principal lists of words, syntax, and idioms have been fully utilized, but the element of repetition of these items (probably the most important single consideration in teaching vocabulary) has been completely neglected. Cognates and word formations appear to this reviewer to have been somewhat overdone. In lesson eight, for example, there is a list of 37 word comparisons (*día* compared with *diario*; *universidad* with *universitario*, etc.), and an additional list of 46 cognates. The book has two appendices in the back, one for Grammar, one for verbs. The student is told to "Review in Appendix I, 28, f., the subjunctive in adverbial clauses," and to look up certain verbs in the other appendix. This arrangement wastes a lot of effort, makes the student nervous, and might easily have been avoided by including these items in the lesson proper.

The English sentences in this text are extremely well chosen. Whether based on the Spanish reading material or used to illustrate grammatical points, they are interesting in themselves and stated in a form of conversational English which gives them life. The idioms which the authors have selected from their reading passages are clearly explained, and are phrases that a student would like to learn. It is a pity that the reading passages themselves, especially in view of the fact that they are taken from books containing stimulating pages, do not present some complete idea, scene or characterization.

JOHN A. CROW

*University of California at Los Angeles*

\* \* \*

*Romantic Spanish Readings.* By Agnes Marie Brady and Laurel Herbert Turk. (D. Appleton-Century Company, Inc., 1939. XXX + 274 pp. \$1.60)

This collection of representative selections is unquestionably the best text to serve as an introduction to Spanish literature: it consists of adaptations of *Amadis de Gaula*, *La Diana*, *Guerras Civiles de Granada*, *El Juez de su Causa*, *Persiles y Sigismunda*, *La Celestina*, *El Abencerraje*, *Romances Viejos* (*Historicos, del Ciclo Carolingio, del Ciclo Breton, Novelescos, Liricos*), chapters from Parts I and II of *Don Quijote*, and connected by narrative paragraphs in English, scenes from the three Jornadas of *El Burlador de Sevilla*. Such a group offers the reader an acquaintance with versatility, color and humor of Spanish writers as well as an introduction to the universal characters created by them.

The word "Romantic" is used in a general sense of the term.



The Introduction gives abundant, but not overwhelming, information concerning the author and background of each type of reading offered.

It should be within the scope of third-year college or fourth-year high-school students.

LUCY ANN NEBLETT

*University of California at Los Angeles*

\* \* \*

*Cuentos Orientales*, Contados en Espanol por Angel Gonzales Palencia. Edited by Juan B. Rael. (Oxford University Press, 1939. 62 pp. \$.30.)

Three short stories from Angel Gonzales Palencia's *Biblioteca de Cuentos Orientales* make up this little volume which furnishes an excellent introduction to the Oriental background of Spanish civilization. The stories are *Los Brahman*, (Cuento birmano, Vol. II); and *La Palabra es Palabra*, (Cuento arabe, Vol. II). Each tale extols the principles of honesty and the keeping of one's word or promise.

Ranked as a Grade III reader, *Cuentos Orientales* is of the Oxford Rapid-Reading Spanish Texts, edited by Aurelio M. Espinosa. It is recommended for the fourth or fifth semester in high school or third in college.

Each lesson includes a portion of reading in Spanish, notes on idioms and grammatical constructions, and questions in Spanish. Although especially prepared for meeting the rapid-reading objective, *Cuentos Orientales* may well be used with the direct method.

LUCY ANN NEBLETT

*University of California at Los Angeles*

---

Le Conte Français - de Vigny,  
Daudet, de Musset, de Maupas-  
ant, Theuriet et Balzac.

## QUINZE CONTES FRANÇAIS

Edited by H. DUNHAM  
Dartmouth College

"J'ai une grande joie à présenter  
au public américain le bouquet de  
contes que M. Dunham a cueilli  
pour lui. Il est parfumé, il est  
sain, et il mérite que les plus déli-  
cats lecteurs s'y arrêtent et s'y  
plaisent." **FORTUNAT STROWSKI**  
*Membre de l'Institut*

395 pp.

\$1.50 List

La Vida Hispanoamericana!  
Una Colección de artículos  
modernos sobre la vida comer-  
cial e industrial de la América  
Latina.

## SPANISH AMERICA AT WORK

Edited with Illustrations, Maps, Notes  
and Vocabulary by H. HOLMES and  
ALEJANDRO ARRATIA.

Written in idiomatic Spanish, the  
text discusses the economic, social  
and political life of the South Am-  
erican republics. Over forty col-  
leges and universities have adopted  
it.

241 pp.

\$1.90 List

Write Dept. R for examination copies and language literature.

**PRENTICE-HALL, Inc.**

70 FIFTH AVENUE

NEW YORK, N. Y.

---

---

## Crofts' texts

—in the Modern Languages offer an unusually wide range  
of grammar and reading material—carefully edited—available  
for prompt shipment either for teacher examination or class use.

**FRENCH:** grammars, readers, a new verb study book, the 158  
titles of the *Classiques Larousse*, *Dictionnaire Chuf-  
furin*, etc.

**SPANISH:** illustrated readers which reflect vividly the atmo-  
sphere of old Spain and Latin America, grammars,  
novels, etc.

**GERMAN:** current literature in attractive text editions as well  
as old favorites, *Der Sprach-Brockhaus*, *Der Volks-  
Brockhaus*, etc.

Write us concerning your second semester needs.

**F. S. CROFTS & CO.**

41 Union Square

New York

---

